



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Fight, believing more implicitly in the Spain of Zuloaga than of Sorolla. But I was all the more eager to remember the exquisite sweetness and gaiety of the man who could carry his sunshine about with him in his heart.

On the wall of his library hangs a print of one of Vermeer's serene interiors. Pointing to it he said significantly, "*le plus moderne des anciens.*" In the work of that incomparable charmer it is easy to find just the qualities that would appeal to Sorolla—gaiety, love of sunlight, love of color. If Vermeer had lived in our free and frolicsome epoch of art his brush work would probably have been as big and brave as Sorolla's, and if Sorolla had been of the

later seventeenth century in Holland, he might have been as "exquisite" as Vermeer. The "Old Master" responded with as great a gusto as the "modern impressionist" to momentary effects of beauty, especially when familiar objects took on delicious color in the light. Vermeer like Sorolla was a student of atmosphere, a realist in a big sense, a poet unconscious of his poetry.

When Sorolla had waved us good-bye at his hospitable gate, he sauntered back to his veranda and sat down. The last we saw of him he was sitting there, as all who know his pictures would wish him ever to be, basking in the sunlight, idly watching the opal shadows flickering on his garden wall.



EMBROIDERY. ENGLISH OF THE XIV CENTURY. VERY RARE AND ORIGINALLY FROM THE VICTOR GAY COLLECTION. LENT BY HENRY GOLDEN DEARTH, ESQ.

SOME RARE TEXTILES

THERE is now on exhibition in the Albright Gallery at Buffalo a notable collection of ancient textiles lent by collectors both in this country and

abroad. The major part of the collection has been lent by Messrs. Bacri, well known critics of Paris, but Mr. Henry Golden Dearth, the artist, has

also made notable contribution, sending from his summer home at Montreuil-sur-Mer, in France, some very beautiful old English textiles, and Mrs. Chauncey Blair of Paris and Chicago has also added value to the display by lending some specially beautiful Persian fabrics.

hibits were large it was not possible to place them in cases, so the Director of the Gallery, Miss Cornelia B. Sage, hit upon the plan of glazing the walls with plate glass about six feet up from the marble base, keeping the glass three or four inches from the walls on which the



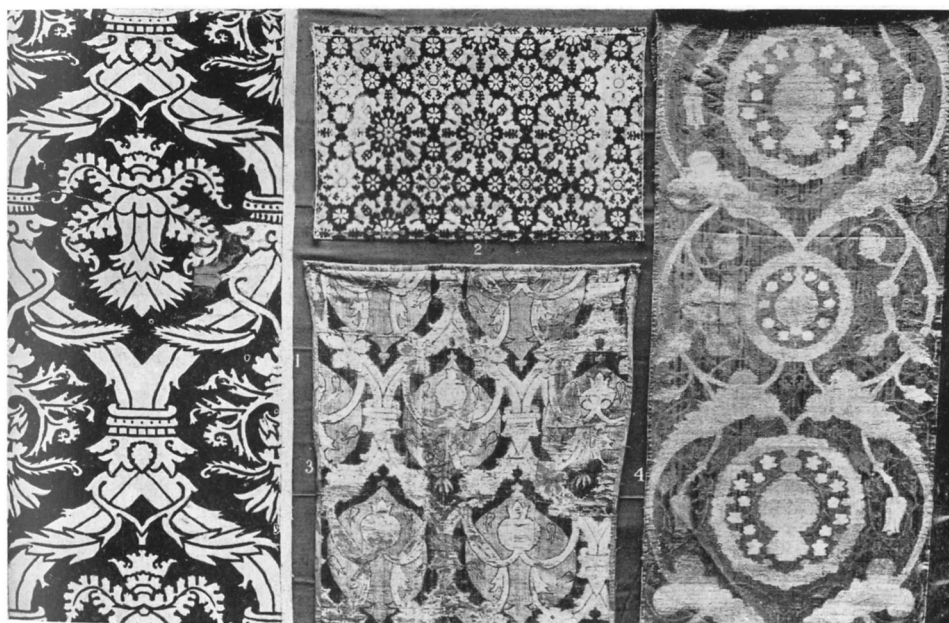
ALTAR FRONT EMBROIDERED ON LINEN. REPRESENTING SCENES FROM THE LIVES OF EVANGELISTS AND THEIR SYMBOLS. XIV CENTURY

The exhibition, which comprises rare and beautiful specimens of silks, velvets and other stuffs, dating from the early part of the Christian Era to the thirteenth century, many of which were shown in the great Munich Exhibition of Les Arts Decoratifs, Paris, is set forth in the well-lighted north gallery. The manner of installation is unusual and most effective. As many of the ex-

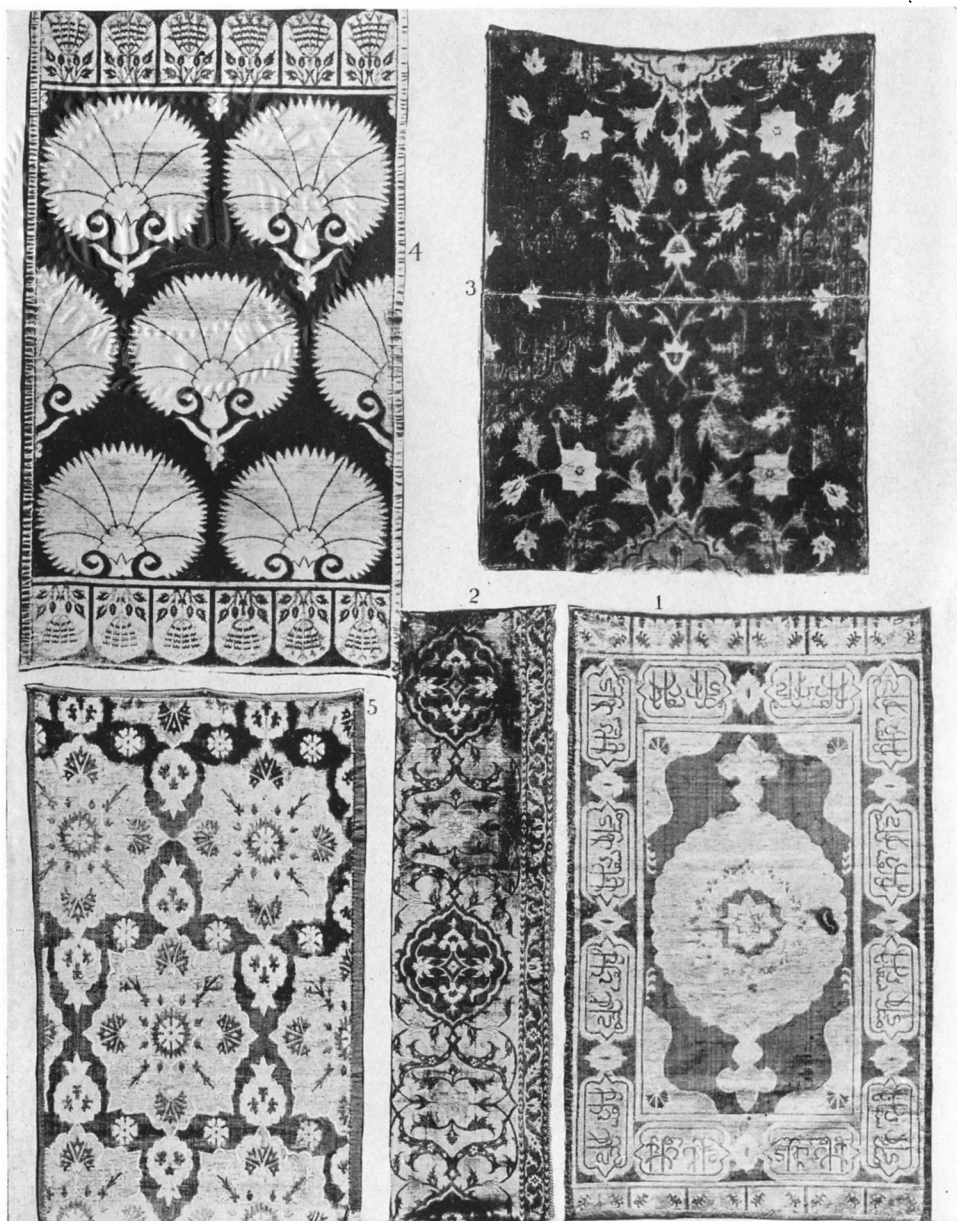
fabrics are hung. In this way she has been able to arrange these textiles according to size, tone and harmony, in groups as panels on the walls and on screens. After the arrangement was completed the glass went up, giving the effect of the textiles being framed. Through the center of the room extend four cases entirely of plate glass, no wood showing at all.



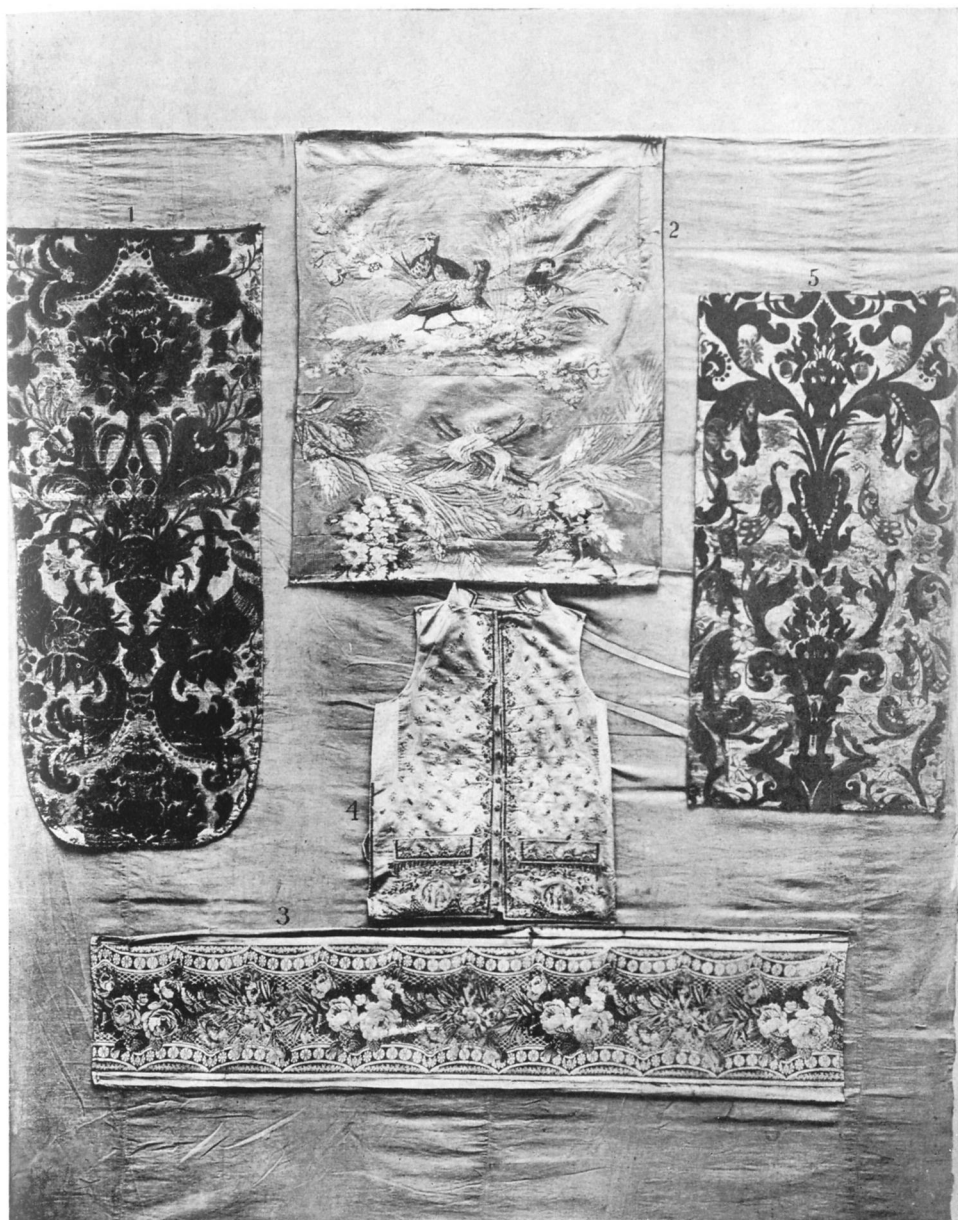
1. VELVET, MADE IN VENICE FOR THE EAST, IN THE DESIGN ARE THE SEQUINS OF THE EGOES OF VENICE AND THE ORNAMENTS OF THE FAMILY OF THE FATAMINISTEN, XVI CENTURY. (EXPOSITION OF MOHAMMEDAN ART, MUNICH 1910; EXPOSITION DES ARTS DECORATIFS, PARIS)
2. PANEL OF VELVET MADE IN VENICE FOR THE EAST, DESIGN, THE CROWN AND TULIPS, XVI CENTURY. (EXPOSITION OF MOHAMMEDAN ART; EXPOSITION DES ARTS DECORATIFS)
3. ORIENTAL VELVET, CUSHION DESIGN, THE CRESCENT OF THE SULTANS, XVI CENTURY. (EXPOSITION OF MOHAMMEDAN ART, MUNICH, 1910)



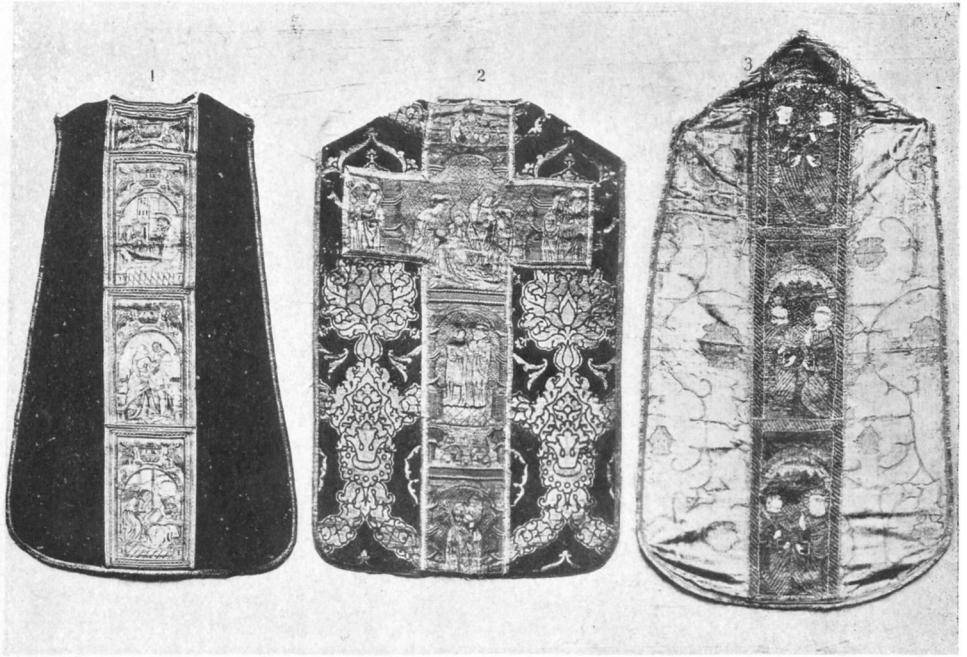
1. PANEL OF VENETIAN VELVET, MADE FOR THE EAST, WORK DESIGN OF CROWNS, TULIPS AND POMEGRANATES, XVI CENTURY. (EXPOSITION OF MOHAMMEDAN ART, PARIS AND MUNICH)
2. PANEL OF SIMILAR VELVET MADE IN THE EAST, WITH MOSAIC DESIGN, XVI CENTURY. (EXPOSITION OF MOHAMMEDAN ART, PARIS AND MUNICH, 1910)
3. FRAGMENT OF VENETIAN VELVET, XVI CENTURY, UNIQUE SPECIMEN. (EXHIBITED AT THE ARTS DECORATIFS, PARIS)
4. PANEL OF VELVET, VENICE, XV CENTURY (EXPOSITION OF MOHAMMEDAN ART)



1. VELVET PANEL, ORIENTAL. IN THE MEDALLIONS OF THE BORDER INSCRIPTIONS FROM THE KORAN. END OF THE XVI CENTURY
2. PANEL OF VELVET, PERSIA, RED AND GREEN GROUND. FRAGMENT OF AN EXTREMELY FINE CARPET. XVI CENTURY. (EXPOSITION OF MOHAMMEDAN ART, MUNICH, 1910; EXPOSITION DES ARTS DECORATIFS, PARIS)
3. VELVET PANEL, PERSIA, GREEN AND RED GROUND. FRAGMENT OF A RUG. VERY FINE AND RARE SPECIMEN. XVI CENTURY (EXPOSITION OF MOHAMMEDAN ART, MUNICH, 1910; EXPOSITION DES TISSUS ANCIENS, ROUEN; EXPOSITION DU COSTUME, PARIS)
4. VELVET PANEL, ORIENTAL, WITH DESIGN OF LANDSCAPED PALMS, XVI CENTURY. (EXPOSITION OF MOHAMMEDAN ART, MUNICH, 1910)
5. PANEL OF ORIENTAL VELVET. THE DESIGN SIMILAR TO THAT OF A TILED FLOOR, XVI CENTURY. (EXPOSITION OF MOHAMMEDAN ART, MUNICH, 1910)



1. PANEL OF FLOWERED VELVET. EIGHT COLUMNS ON GOLD GROUND. ITALIAN. GENOA. XVII CENTURY
2. PANEL. BOOK DESIGN CALLED "PARTRIDGE" BY PHILIPPE DE LA SALLE. THE CELEBRATED DESIGNER OF LYONS. XVIII CENTURY. A SIMILAR DESIGN IS IN THE MUSEUM OF LYONS. (EXPOSITION DES TISSUS ANCIENS. ROUEN)
3. BAND OF SILK. DESIGNED BY PHILIPPE DE LA SALLE. OF ROSES ON A TRELLIS. A SIMILAR PIECE IS IN THE MUSEUM OF LYONS. (EXPOSITION DES TISSUS ANCIENS. ROUEN)
4. WAISTCOAT. EMBROIDERY ON CREAM SATIN. LOUIS XVI. IN THE MEDALLIONS COLORED DRAWINGS BY ANGELICA KAUFFMANN FRENCH
5. PANEL OF POLYCHROME ITALIAN-VELVET. WITH DESIGN OF FLOWERS, VASES AND PEACOCKS. LOUIS XVI. (EXPOSITION DES ARTS DECORATIFS. PARIS)



1. FRONT OF CHASUBLE. GOLD GROUND. HISPANO-FLEMISH EMBROIDERY. XVI CENTURY
2. CHASUBLE OF GOTHIC VELVET WITH WOVEN AND ROLLED GOLD: IN THE CENTRE A BAND EMBROIDERED IN GOLD AND SILVER, FLEMISH. XVI CENTURY
3. CHASUBLE OF GREEN GOTHIC CUT VELVET WITH POMEGRANATES WOVEN IN GOLD: IN THE CENTRE A BAND OF EMBROIDERY IN SILK, FLEMISH. XVI CENTURY.

No description of the coloring of these textiles would be adequate. Some are of cloth of gold, some show Persian effects, there are rich red Spanish velvets and Italian fabrics exhibiting oriental colorings which in combination produce a very brilliant and colorful effect. By experts and critics it is considered one of the most notable collections of its kind ever shown in America.

As every piece is rare and valuable it would be impossible to enter into a detailed description, but special mention may well be made of the following specimens of which adequate illustrations could not be secured.

A Hispano-Saracenic fragment with inscription, a piece of silk woven in parallel bands, alternately decorated with repetitions of the Arabic inscription, "Glory to our Lord, the Sultan," in yellow on a red ground. These bands are separated from one another by narrow borders of interlaced ornament in red on white ground. This is of the fourteenth or fifteenth century. There

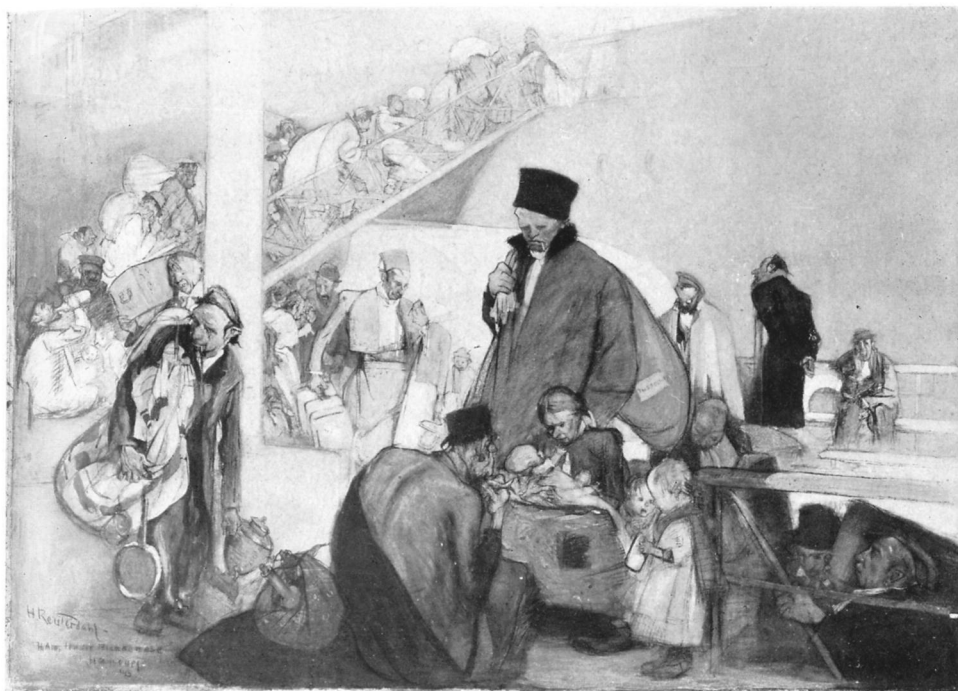
is a second fragment of the same period which shows a coat of arms and inscriptions, the designs similar to those in the Alhambra, Hispano-Arabian. There are embroidered orphreys, showing Apostles under arches, Hispano-Flemish, end of the fifteenth century, and an orphrey composed of nine apparels of embroidery, chain-stitch, each one containing two figures belonging to the School of Cologne or South of Germany, fifteenth century, both of which were exhibited at the Expositions des Tissus Anciens, Rouen, l'Histoire de Costume, Paris, and des Arts Decoratifs, Paris. A chasuble is shown with design of the Crown of the Doges of Venice, in the middle of which is an embroidery of saints in relief on gold ground. It is Hispano-Flemish, end of fifteenth century. There is a front of a chasuble of the twelfth century, with woven background, Siculo-Arabian period, representing apparels with animals. This is German of the twelfth century and was shown in the Exposition of Mohammedan Art. Also

a panel of velvet with a figure of a woman holding a bowl—Persian of the fourteenth century and very rare.

Among the textiles lent by Mr. Henry Golden Dearth, besides the one illustrated, is a beautiful and unusual panel of brocaded stuff in black and white which comes from the north of Germany and is of the sixteenth century. This fabric figures in the backgrounds of some of Mr. Dearth's most recent pictures, notably in "La Belle Bohemian," owned by Frederick Pratt, Esq.

Note should also be made of three

extremely beautiful pieces lent by Mrs. Chauncey Blair, one exactly the counterpart of a specimen shown at the Exposition of Oriental Tissues and Miniatures, "Arts Decoratifs," 1907. Another piece sent by Mrs. Blair is of brocaded fabric, Persian, in the Sassanide style. The subject is two men on horseback on a small medallion. This is of the ninth century, and like the first piece is extremely rare. She also contributed a large cope woven in gold, Persian, fifteenth century, a specimen of extreme rarity and beauty.



FUTURE CITIZENS

HENRY REUTERDAHL

AMERICAN ILLUSTRATORS

BY DAVID LLOYD

THE Society of Illustrators' Third Special Exhibition opened in the Galleries of the National Arts Club, New York, on the 10th of October where it was on view for four weeks. This ex-

hibition comprised 261 original works representing 88 illustrators, among whom may be mentioned Stanley M. Arthurs, W. J. Aylward, E. L. Blumenschein, Hanson Booth, Frank Craig,